In another case, Messrs. J. and W. Bennett had cut away two chimney-breasts in the party wall of a house in Bloomsbury-street. The question having been sent to the referees, the award was:—"That in cutting down the said chimney-breasts or stacks of flues, the said Joseph and William Bennett have acted in contravention of the rule headed 'Cuttings into Chimneys" in schedule F of the said Act, but inasmuch as it appears, that having regard to the rates of the buildings respectively parted or to be parted by the party wall in question, such party wall is of the full thickness in every part thereof; and inasmuch as the district surveyor assents to the truth of the allegation, that the said chimneys were carefully cut away, and have been made good in the most substantial manner, and that the said wall forms a good and sufficient fire-proof construction; I the said William Hosking with the assent aforesaid, make no direction thereon."

The costs to be paid by Messrs. Bennet.

WIDTH OF ALLEYS.

Mr. Suter on the part of the Fishmongers' Company, submitted an application for permission to continue Stew-lane straight into Thames-street, of its *present width*, 8 feet 2½ inches; it now comes into Thames-street by an elbow, through a plot of land belonging to the Company on which they wished to build. They had agreed provisionally with adjoining landower for the purchase of a slip of land to effect the change, but considered they were unable to proceed without consent of the referees.

The award was:—"That inasmuch as Stew-lane is an ancient alley, the proposed substitution of a straight passage of access to, and egress from it and Upper Thames-street, such passage being open throughout to the sky, for a longer circuitous passage ill-ventilated, and subject to various nuisances, is not to be deemed to constitute the formation of a new alley within the meaning of the Metropolitan Buildings Act, and will not be contrary to the provisions, rules, and directions, of the said Act."

PARAPETS TO EXTERNAL WALLS AND EAVES' GUTTERS.

The following award will remove a very prevalent misconception. Mr. Barker, and Mr. C. Beachcroft, the district surveyor, concurred in submitting the following statement to the official referees:—

"Mr. Blashfield having previously to the 1st of January, erected several stables in the mews attached to the houses in Kensington Palace Gardens, with iron eaves' gutters, I wish to be informed if under the new Buildings Act, I shall be required to put up parapets next the mews, or whether the iron guttering may be continued to five new stables now in the course of erection."

The referees determined:—"That the Metropolitan Buildings Act does not require parapets to be raised upon external walls fronting to public ways, and that the said Act does not prohibit the use of iron guttering, but when the eaves of any roof, cover and oversail an external wall, none of the wood work of the roof, such as the ends of rafters or otherwise, may be placed within 4 inches of the outside face of such wall, unless any such wood-work be protected with such materials and in such manner, as may be approved and permitted by the said official referees; and that any eaves, whether with or without iron guttering, may not overhang a public way or ground belonging to any other owner; and whenever dripping eaves are used, whether with or without iron or other gutters, the ends of the party walls ought to run out by corbelling or otherwise; to the extent of 1 inch at the least beyond any such eaves and gutters."

The costs to be paid by Mr. Barker.

BRICKMAKING.—Above a million of bricks it is said, have recently been sent to Ceylon, as ballast, for the erection of a coffee-mill there. The price in the metropolis is rising. A few weeks ago Owen Johnson, a brickmaker, in the Isle of Man, moulded, for a wager, 6148 bricks in eleven hours, being at the rate of 9¼ per minute.

CRYPT OF EXETER CATHEDRAL.—It is asserted that the crypt of Exeter Cathedral is used as the *bishop's wine* cellar! We shall be glad to hear that the statement is untrue.

AN EFFORT TO ADVANCE HISTORICAL ART.

SIR,—Several inquiries having been made respecting the proposal to be founded on the suggestions thrown out a few weeks since upon the subject of fresco painting, and to which you were good enough to give publicity through the medium of your valuable work, I beg to offer a few additional hints which, by entering more into details, will be found to answer the various queries.

The royal commission has caused many artists to abandon portrait painting and other lucrative branches of art, and to devote their energies to historical painting and the practice of fresco. Three years of experiment have proved a great amount of talent to exist in this country, and which owing to many circumstances, such as change of style, awkward shapes, restriction of size, and choice of subject, has never had a fair opportunity of developing itself. The royal commissioners have selected the artists to whom they intend to confide the decorations of the new Houses of Parliament: that being done, and the premiums and expenses being nearly all paid from the 4,137*l.* received from the exhibitions at Westminster Hall, all the rest of the artists who have been practising fresco, *many* of whom distinguished themselves (although not among the selected few), are now left *to their fate*, not the least hope being held out to them, unless they may be fortunate enough to obtain employment in assisting to carry out the designs of the selected artists; so that original talent in composition, and continued efforts in fresco painting, appear to be no longer required by the royal commission. The postponement of the exhibition of historical painting until 1847, is another instance of that uncertainty which is destroying the confidence of artists, and paralyzing their efforts. Even in 1847, it is very doubtful if the Hall can be available, as the addition of thirty feet to its length, and the work necessary to forward so important a feature in the new buildings, will in all probability require it to be occupied by workmen. In this state of uncertainty *historical art cannot long exist, for there is no place wherein historical works can be exhibited.*

When the King of Bavaria found German artists could produce cartoons and paint frescos, he gave them the Hof-Garten for practice, and then proposed great national works to give encouragement to those artists who distinguished themselves. A series of honourable, employment extending over twenty-five years, has raised a school of art celebrated throughout Europe. In France, the Government, with its immense public galleries, and an annual expenditure on art of more than 40,000*l.*, has in the course of thirty or forty years erected a school of art disputing excellence with Germany.

In England, the Government in three years, with the same purpose, has distributed 6,000*l.*; to pay which, they received in shillings at the exhibitions, 4,137*l.* 13*s.*; the balance therefore gives an *annual patronage of* 621*l.*!

In London there is no Hof-Garten. The Royal Exchange (a *grand opportunity lost*) has been bedizened by Germans; cloisters and churches are closed by clerical objectors. The Royal Academy—the British Institution, are certain to reject large historical works *even in oil*. In this deplorable state of things no other course appears open than to erect at the least possible cost some temporary place dedicated to the reception of cartoons and works in fresco. A large surface of wall which could be extended right or left according to the amount of surface required, and which would then be *available on both sides* for fresco painting, naturally suggests itself, and would in an inexpensive manner meet the great want complained of. I would propose an association of British historical painters, composed of such artists whose works would entitle them to become members. Such association should solicit, and would readily receive the advice and assistance of poets, historians, antiquaries, architects, and anatomists. They should arrange to execute a series of subjects illustrative of the manners, institutions, customs, and events of a particular period of British history, not by pampering false notions by the representation of mere pageantry, or by depicting the destruction of their fellow men, but by selecting points illustrative of the virtues of our English worthies, and treating them in such a style, that historical events and biography may be judged of according to the spirit of the age in which the events took place, or the persons lived.

The first series might illustrate the ancient British period. Ancient bards and chroniclers supply rich materials, which, although somewhat fabulous, might be found available. But the Druids, their temples, religion, sacrifices, laws; the ancient British warriors, their patriotic conflicts with the Roman invaders, furnish innumerable subjects for the pencil. Of this period it would be no exaggeration to say, that subjects might be found amply sufficient for the first series, and if a *catalogue raisonné* were published, in all probability great public interest would be excited. This series could be followed by the Saxon period, by the Danish, by the Conquest, from which time the history might be treated in separate reigns or according to the different houses, to the present time. Any objections respecting costume can be answered, by referring to the large pictures in the Hall of Battles, at Versailles, which include that of all periods, successfully treated.

The cartoons might be hung opposite to the frescos, and each artist should engrave in outline his own subject; a series of outlines if published under the patronage such a work would deserve, would be highly esteemed as an illustration of our history, and might be so managed as to be an ornament to the libraries of the wealthy, an educational acquisition to public and private schools, and might also be adapted to the means of the humble classes.

When the exhibition had concluded, the rooms would *be available for an exhibition of industrial art and manufactures*, similar to those opened in Paris. The cartoons could be all packed and sent for exhibition to either Edinburgh, Dublin, Liverpool, Manchester, Birmingham, Bristol, or in succession to any large city desirous of affording their population so great a gratification. In this way a *love of art* would be diffused over the whole kingdom, and if public good is to be produced by the pictorial representation of such virtues as adorn mankind, and which are recorded in our history, this would be the most effectual method of accomplishing an object so desirable. The same temporary accommodation for the exhibition of cartoons might be adopted in the provinces, and afterwards applied for exhibitions of industrial art, or the manufactures of the particular district, or for the temporary reception of objects of natural history and art, collected towards the establishing of local museums, according to the recent enactment. The next series of historical subjects could be painted on the same wall, the previous frescos being destroyed, but the *composition and drawing preserved by the cartoon.* Whether this exhibition should be annual or otherwise, would depend upon the artists, or to what extent fresco practice should be carried; but if it were possible to have an annual exhibition, what a store of history would be opened! what a powerful educational agent would thus be afforded!

To the royal commission is confided the two-fold important duties of suitably decorating with pictures the Houses of Parliament, and of promoting historical art most effectually in this country. Some provision similar to that now proposed is positively necessary, for the royal commission having concentrated upon historical art the powers previously displayed by British artists in portraiture, miniature painting, and small fanciful subjects, are bound by their office not to allow that talent for history, proved to exist among other artists besides those selected, to remain useless or to return into its former channels. It may be objected that, after a three years' struggle, and having contributed at least 20,000*l.* to the national experiment in art, artists are unable to continue so ruinous a course,—that of indulging in the luxury of historical painting! but it must be borne in mind, that when artists combine for the purpose of exhibiting their works at a charge for admission, they *thereby create a valuable property.* Artists, by contributing their works to the Royal Academy, British Institution, &c., maintain these bodies. At Westminster Hall their works have produced above 4,000*l.* in three years. With these facts, and with the patronage of royalty, the nobility, gentry, and the public, a *self-supporting exhibition* of historical art might be established, and which would afford some return

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